

Topping, Jane, Jack, Marcus, Bonetti, Denise and Nelson, Stephen (2016) And everything crooked will become straight. In: Jack, Marcus, (ed.) And everything crooked will become straight. Transit #3, 3 . Transit Arts, Glasgow, UK, pp. 24-33.

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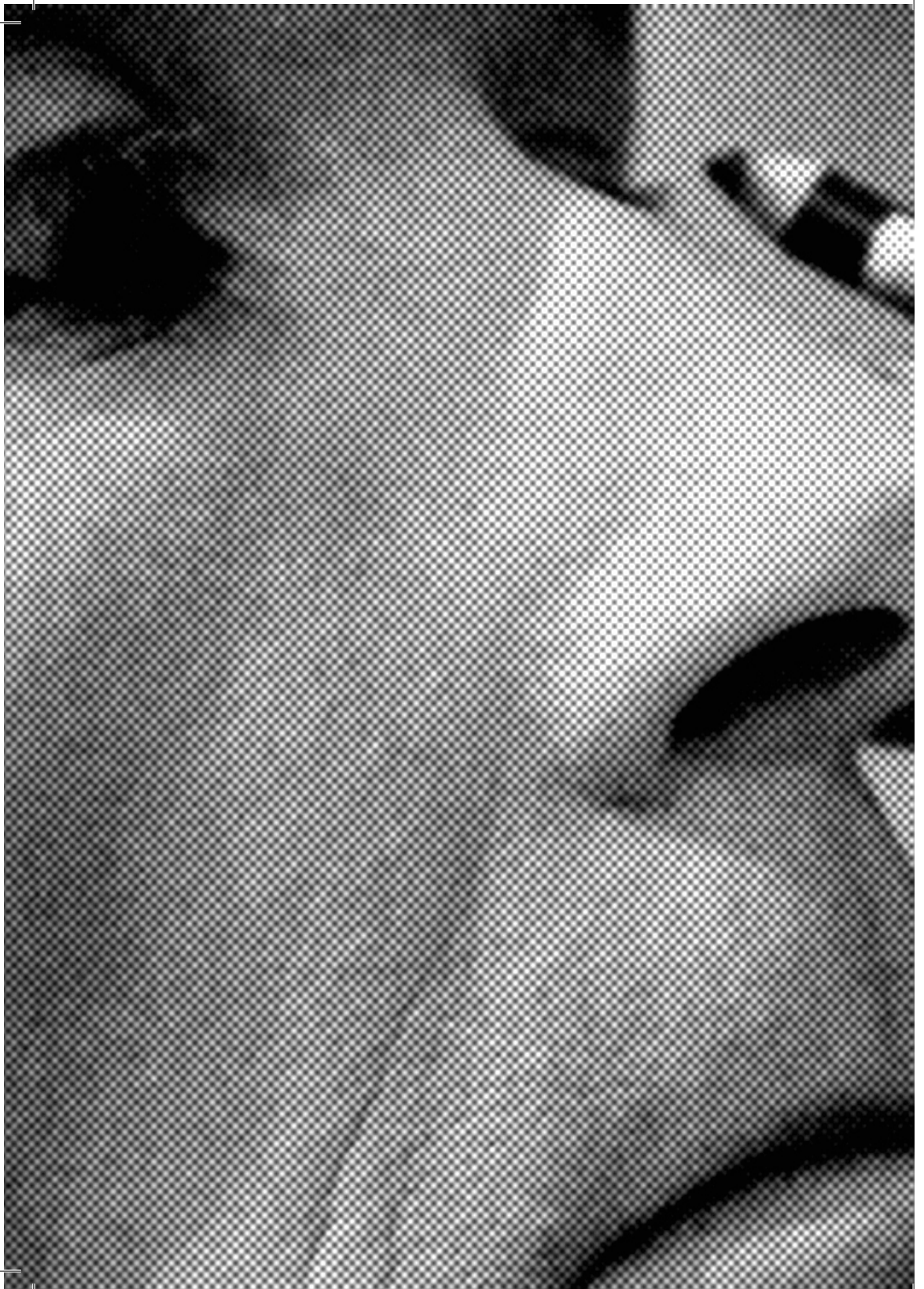
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TRANSIT  
No. 3

**AND EVERYTHING CROOKED  
WILL BECOME STRAIGHT**





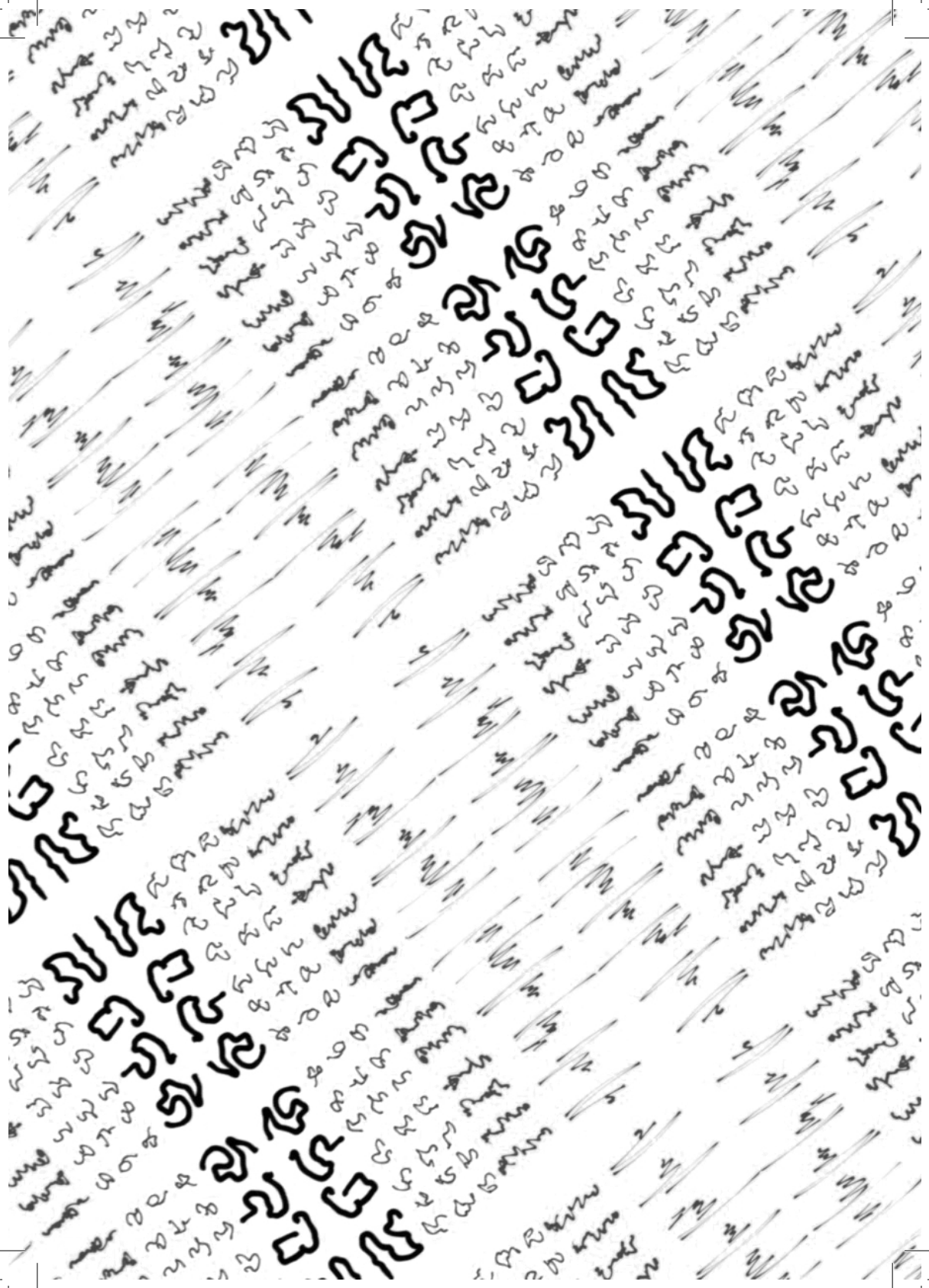


**This** small publication collects fragments of text and image which choose to confront transgression, in sympathy and antipathy, through a language commandeered from the technological era. Repeated, deleted, rewritten, and enhanced, human behaviour is processed; morality is codified; infraction is sequenced; and everything crooked is made straight.

Adolphe Quételet's *A Treatise on Man* counters the singularity of murder through statistics; Stephen Nelson's palimpsestic, ascemic poetry renounces meaning in favour of pure visual data; my article on Egon Schiele contests *the transgressive* as an economic gambit; Jimmy Reid's Rectoral Address challenges the ongoing codification of marginalising habits; Denise Bonetti mines the dense rancour of Roosh V to programme a new subtext; and, Jane Topping reboots *Blade Runner's* Esper machine to kick-start the viewer's impossible descent into the image.

Together these dissident fragments collate histories and situations to incite a new kind of consciousness. They bring to the fore the codes and systems through which we now view the world and ask us to challenge them, to again problematise morality, to step forward and not back, to crook that which appears straight.

Marcus Jack





Legion (2016), Stephen Nelson





A TREATISE ON MAN  
AND THE DEVELOPMENT OF HIS FACULTIES.

By M. A. QUETELET,

PERPETUAL SECRETARY OF THE ROYAL ACADEMY OF BRUSSELS, CORRESPONDING  
MEMBER OF THE INSTITUTE OF FRANCE, ETC.

NOW FIRST TRANSLATED INTO ENGLISH.

EDINBURGH:  
PUBLISHED BY WILLIAM AND ROBERT CHAMBERS.

1842.



subject, under certain influences, might escape for ever the notice of the observer. To him, for example, who had examined the laws of light merely in a single drop of water, the brilliant phenomenon of the rainbow would be totally unintelligible—it might even happen that the idea of the possible existence of such an appearance would never have occurred to him unless accidentally placed in favourable circumstances to observe it.\*

What idea should we have of the mortality of mankind by observing only individuals? Instead of the admirable laws to which it is subject, our knowledge would be limited to a series of incoherent facts, leading to a total misapprehension of the laws of nature.

The remarks we make respecting human mortality, may be equally extended to man's physical and moral faculties. To attain a knowledge of the general laws regulating these latter (moral) faculties, a sufficient number of observations must be collected, in order to bring out what is constant, and to set aside what is purely accidental. If, in order to facilitate this study, all human actions could be registered, it might be supposed that their numbers would vary from year to year as widely as human caprice. But this is not what we in reality observe, at least for that class of actions of which we have succeeded in obtaining a registry.† I shall quote but a single example; but it merits the attention of all philosophic minds. In every thing which relates to crimes, the same numbers are reproduced so constantly, that it becomes impossible to misapprehend it—even in respect to those crimes which seem perfectly beyond human foresight, such as murders committed in general at the close of quarrels, arising without a motive, and under other circumstances to all appearance the most fortuitous or accidental: nevertheless, experience proves that murders are committed annually, not only pretty nearly to the same extent, but even that the instruments employed are in the same proportions. Now, if this occurs in the case of crimes whose origin seems to be purely accidental, what shall we say of those admitted to be the result of reflection?\*

This remarkable constancy with which the same crimes appear annually in the same order, drawing down on their perpetrators the same punishments, in the same proportions, is a singular fact, which we owe to the statistics of the tribunals. In various writings, I have done my utmost to put this evidence clearly before the public:† I have never failed annually to re-

\* The following is the result of the reports of criminal justice in France, &c. &c.:

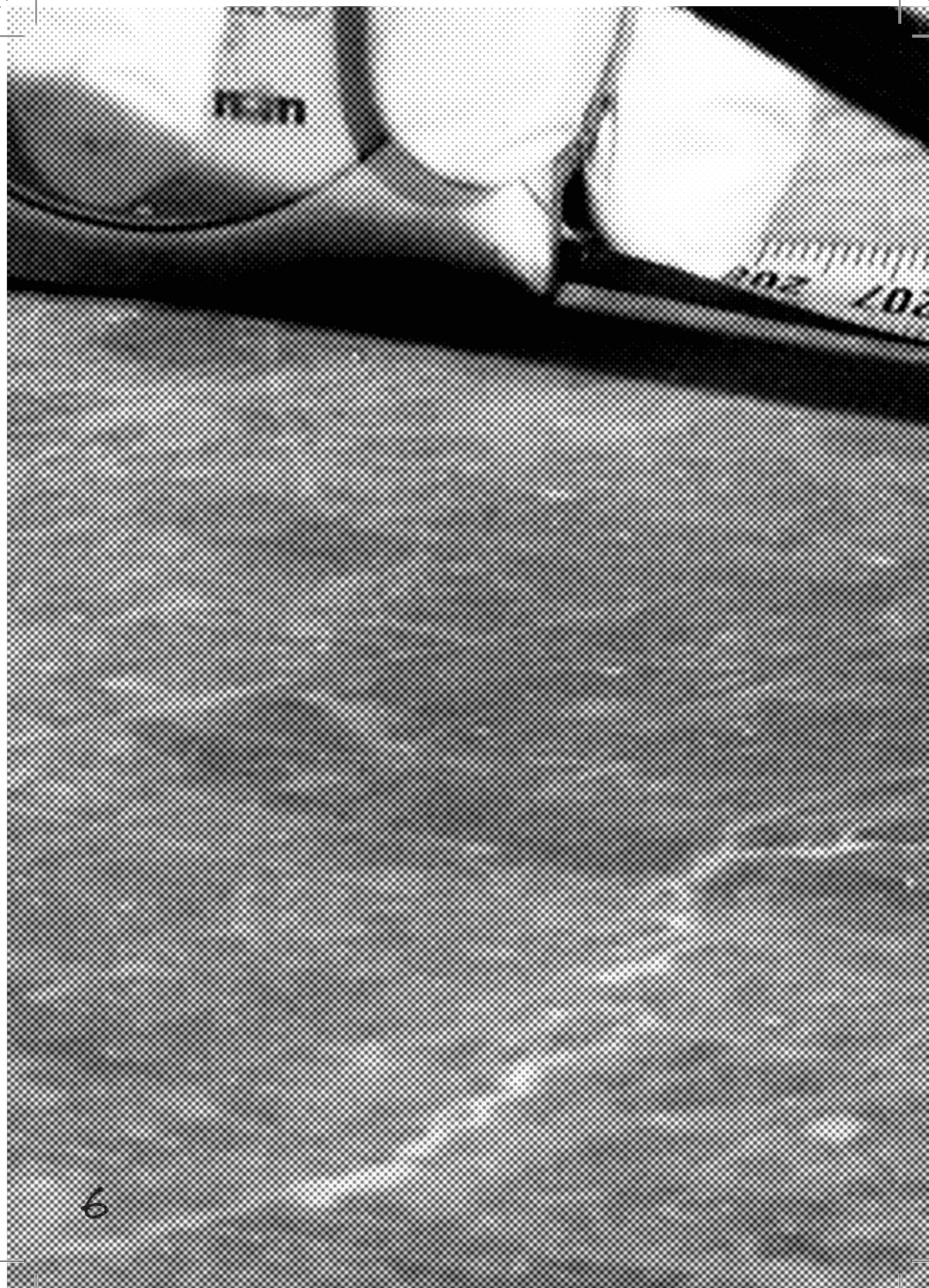
	1826.	1827.	1828.	1829.	1830.	1831.
Murders in general, -	241	234	227	231	205	206
Gun and pistol, -	56	64	60	61	57	48
Sabre, sword, stiletto, -	15	7	8	7	12	20
poniard, dagger, &c., -	30	40	34	36	44	34
Knife, - - - - -	23	23	31	24	12	21
Knives, cane, &c., -	20	20	21	21	11	9
Stones, - - - - -	33	40	42	45	46	49
Cutting, stabbing, and -	2	5	2	2	2	4
bruising instruments, -	6	16	6	1	4	3
Strangulations, - - -	23	12	21	23	17	26
By precipitating and -	1	1	1	1	1	1
drowning, - - - - -	17	1	2	2	2	2
Kicks and blows with -	23	12	21	23	17	26
the fist, - - - - -	1	1	1	1	1	1
Fire, - - - - -	17	1	2	2	2	2
Unknown, - - - - -						

peat, that there is a *budget* which we pay with frightful regularity—it is that of prisons, dungeons, and scaffolds. Now, it is this budget which, above all, we ought to endeavour to reduce; and every year, the numbers have confirmed my previous statements to such a degree, that I might have said, perhaps with more precision, “there is a tribute which man pays with more regularity than that which he owes to nature, or to the treasure of the state, namely, that which he pays to crime.” Sad condition of humanity! We might even predict annually how many individuals will stain their hands with the blood of their fellow-men, how many will be forgers, how many will deal in poison, pretty nearly in the same way as we may foretell the annual births and deaths.

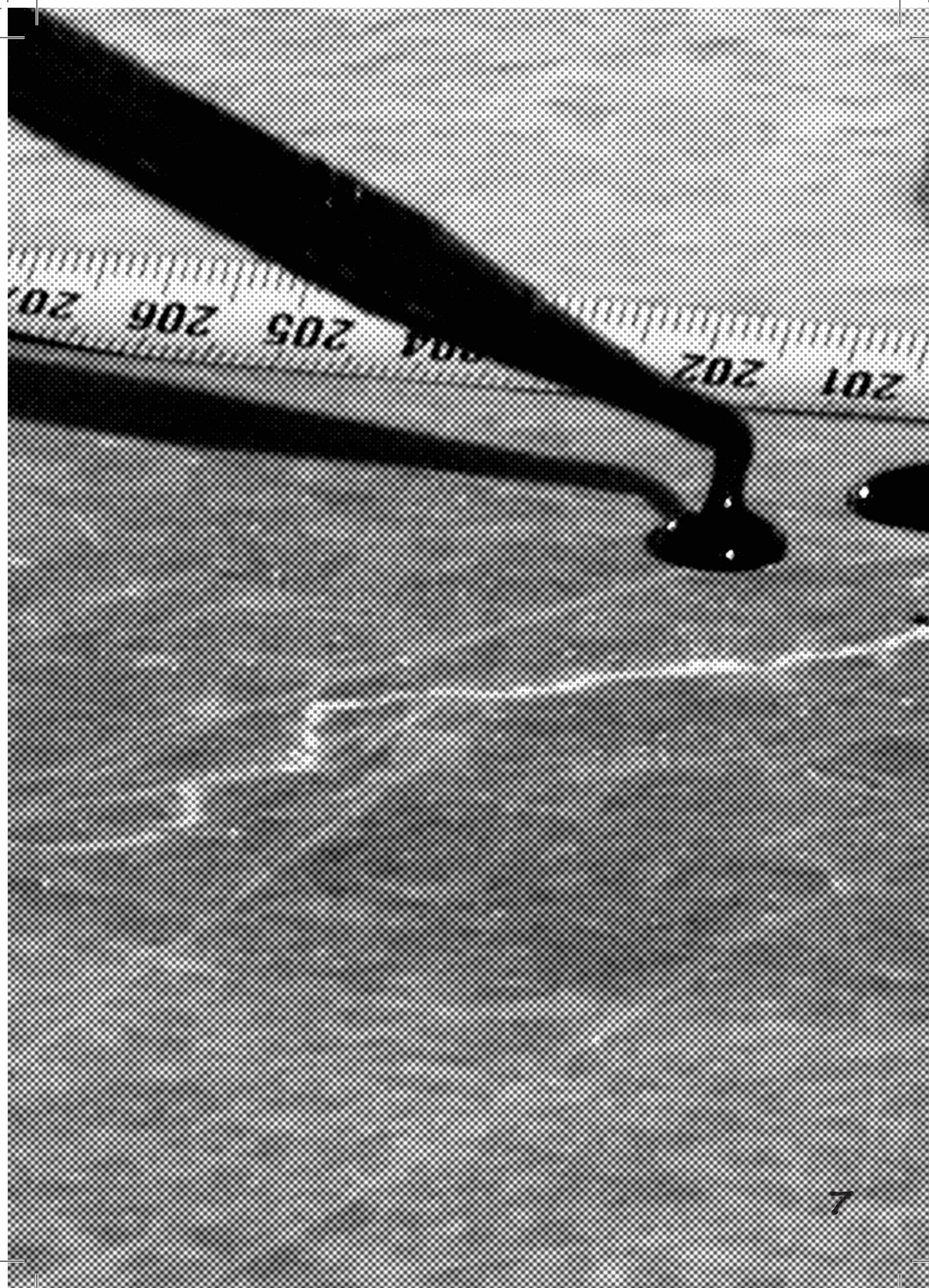
Society includes within itself the germs of all the crimes committed, and at the same time the necessary facilities for their development. It is the social state, in some measure, which prepares these crimes, and the criminal is merely the instrument to execute them. Every social state supposes, then, a certain number and a certain order of crimes, these being merely the necessary consequences of its organisation. This observation, so discouraging at first sight, becomes, on the contrary, consolatory, when examined more nearly, by showing the possibility of ameliorating the human race, by modifying their institutions, their habits, the amount of their information, and, generally, all which influences their mode of existence. In fact, this observation is merely the extension of a law already well known to all who have studied the physical condition of society in a philosophic manner: it is, that so long as the same *causes* exist, we must expect a repetition of the same *effects*. What has induced some to believe that moral phenomena did not obey this law, has been the too great influence ascribed at all times to man himself over his actions: it is a remarkable fact in the history of science, that the more extended human knowledge has become, the more limited human power, in that respect, has constantly appeared. This globe, of which man imagines himself the haughty possessor, becomes, in the eyes of the astronomer, merely a grain of dust floating in the immensity of space: an earthquake, a tempest, an inundation, may destroy in an instant an entire people, or ruin the labours of twenty ages. On the other hand, when man appears most influenced by his own actions, we see paid an annual tribute to nature of births and deaths, as regular as may be. In the regular reproduction of crime, we see again reproduced another proof of the narrow field in which he exercises his individual activity. But if each step in the career of science thus gradually diminishes his importance, his pride has a compensation in the greater idea of his intellectual power, by which he has been enabled to perceive those laws which seem to be, by their nature, placed for ever beyond his grasp.

It would appear, then, that moral phenomena, when observed on a great scale, are found to resemble physical phenomena; and we thus arrive, in inquiries of this kind, at the fundamental principle, that the greater the number of individuals observed, the more do individual peculiarities, whether physical or moral, become effaced, and leave in a prominent point of view the general facts, by virtue of which society exists and is preserved.† It belongs only to a few men, gifted with superior genius, to alter sensibly the social state; and













Self Portrait with Splayed Fingers (1911), Egon Schiele

# Schiele's Pathological Body: Transgression as Capital

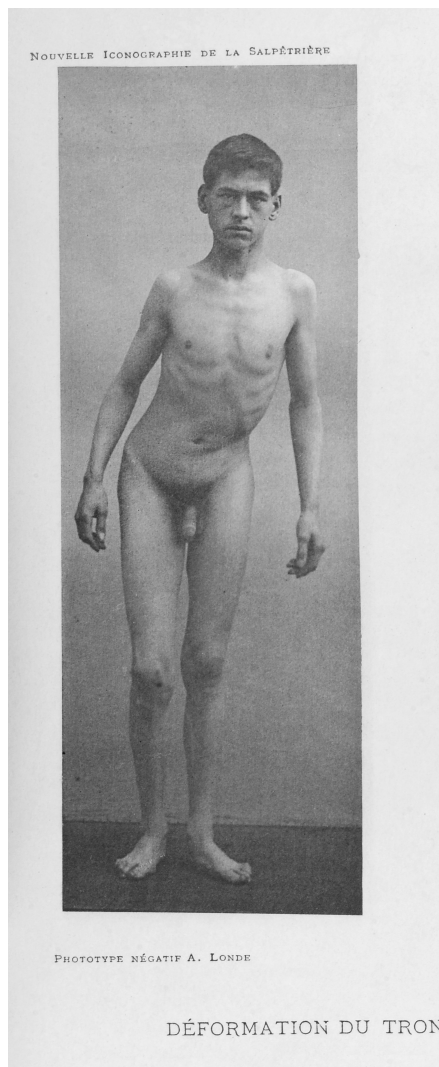
At the 1909 Kunstschau Egon Schiele presents to the Viennese market an image of internal suffering and unending angst. His art is seemingly employed as a corrective emotional experience – the residue of an excavation into the psyche of the self. What results is a disfigured body, one which recalls a tradition of fascination and fetishisation: a modern interpretation of gothic sensibilities.

By 1910, Schiele's oeuvre could be marked by an obsessive determination to chronicle the self in a painterly vocabulary that ruminated upon the body-in-pain. His success, art historian Gemma Blackshaw argues, "shows that the image of the pathological body he offered was one which clearly appealed. We could interpret this appeal in terms of the body's functioning as 'spectacle.'"

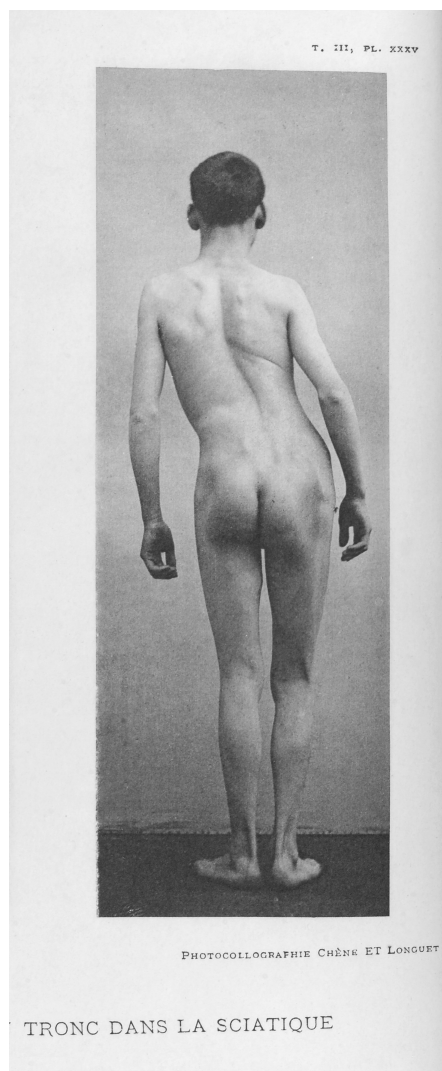
A binary is created between Schiele's quite conscious marketability and the alleged cathartic necessity of his practice. Schiele's work might be considered evidence of this essential tension: art as psychological remedy and as carefully poised market gambit.

Schiele transcribes the grotesquely disfigured figure onto canvas. The privilege of the medium, unlike a medical photograph, grants a distance between the viewer and subject. It is within this distance – intensified by the absence of a rational figure-ground relationship, where the body floats amidst white space – that an abstracting is encouraged. The indirect confrontation of viewer and subject prompts voyeuristic awe. This sort of fictionalising of the subject dematerialises the pathological body inviting aesthetic and social contemplation.

Schiele disarms realism, leaving only an unquiet spectacle. It is in this spectacular quality that we may correlate Schiele's work more with a history of spectatorship and voyeurism than as a product of psychological relief. The canvas levies a well-rehearsed cultural investment in the perverse and unfamiliar – what Freud might synthesise as the uncanny. Where phantasmagoria capitalised on periphery fears, of the supernatural and



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"Deformation du tronc dans la sciatique", Photograph (c. 1890), Nouvelle Iconographie de la Salpetriere

disastrous, Schiele similarly capitalises on that which is grotesque yet fascinating – the fragility of mortality.

The long tradition of *perversity-as-profit* in Western art is well encapsulated by Theodore Gericault's *The Raft of the Medusa* (1819). Like Schiele, Gericault takes a societal anxiety – here, a nepotistic and incompetent monarchy whose mismanagement is alleged to have caused the wreck and consequently the death of French nationals. And with graphic embellishment, founded in studies of the disfigured body, the artist sensationalises trauma. Gericault's most successful work exhibited successfully dramatised and then fictionalised contemporary anxieties to attract the attention of the cautious voyeur. The psycho-social normalcy is absent, and that which we fear is centred – Gericault examines shocking bestial behaviours, and degeneration is too at the centre of Schiele's concern.

Blackshaw refers to Griselda Pollock's model for the establishing of an avant-garde, *Reference, Deference & Difference*, to construct an evolutionary path between Gustav Klimt and Schiele, whereby Schiele saw and appreciated in Klimt's University Paintings the capacity to shock. But we might understand this evolution to begin much earlier. Schiele operates in the tradition of the spectacle. He treads a well-established path adapting new reference for his purpose. Blackshaw claims that the photography disseminated in journals like the *Nouvelle Iconographie de la Salpetriere* is that new reference to which Schiele's work is bound. Blackwell describes an invasion of pathology into art and vice versa, claiming the journal to be a sourcebook for the artist in finding new iconographies of the body.

The voyeuristic interest of patrons in such photography both creates and anticipates a market for paintings of a similar nature. Regarded as the physical instantiation of mania, the depicted figures are at once a parable for cautious living and the image of periphery anxiety which artists hungered to capitalise upon. Therein, Schiele's success might be considered the product of timely and intelligent selection: the choosing of a subject that succinctly allegorised the anxieties of Vienna, a city which had indeed grown too quickly. His is a market-ready transgression.





The Raft of the Medusa (1818-1819), Théodore Géricault



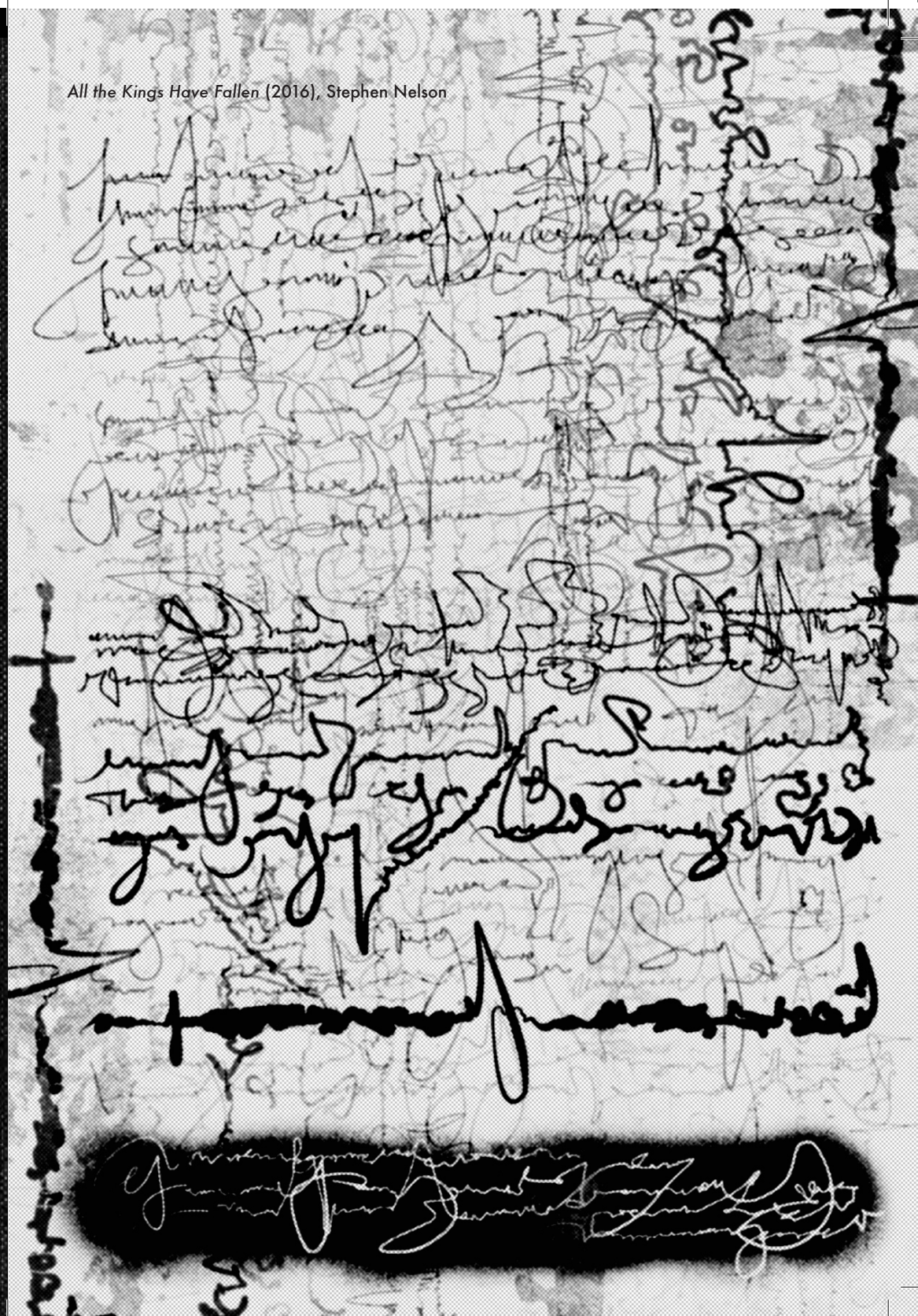
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Glance into the world just  
as though time were gone:  
and everything crooked will  
become straight to you.

Friedrich Nietzsche, unpublished fragments dating  
to November 1882 – February 1883.



All the Kings Have Fallen (2016), Stephen Nelson





# **ALIENATION**

**James Reid**

Rectorial  
Address  
1972

**UNIVERSITY OF GLASGOW**



Jimmy Reid, 1972

████████████████████. The challenge we face is that of rooting out anything and everything that distorts and devalues human relations. Let me give two examples from contemporary experience to illustrate the point.

Recently on television I saw an advertisement. The scene is a banquet. A gentleman is on his feet proposing a toast. His speech is full of phrases like "this full-bodied specimen". Sitting beside him is a young, buxom woman. The image she projects is not pompous but foolish. She is visibly preening herself, believing that she is the object of this bloke's eulogy. Then he concludes—"and now I give . . ." then a brand name of what used to be described as Empire sherry. The woman is shattered, hurt and embarrassed. Then the laughter. Derisive and cruel laughter. The real point, of course, is this: in this charade the viewers were obviously expected to identify not with the victim but with her tormentors.

The other illustration is the widespread, implicit acceptance of the concept and term, "the rat race". The picture it conjures up is one where we are scurrying around scrambling for position, trampling on others, back-stabbing, all in pursuit of personal success. Even genuinely intended friendly advice can sometimes take the form of someone saying to you, "Listen, you look after number one". Or as they say in London, "Bang the bell, Jack, I'm on the bus".

To the students I address this appeal. Reject these attitudes. Reject the values and false morality that underlie these attitudes. A rat race is for rats. We're not rats. We're human beings. Reject the insidious pressures in society that would blunt your critical faculties to all that is happening around you, that would caution silence in the face of injustice lest you jeopardise your chances of promotion and self-advancement. ██████████







Harvey's Bristol Cream Christmas Advert (1979)

	1826.	18
Murders in general, -	241	
Gun and pistol, - -	56	
Sabre, sword, stiletto, poniard, dagger, &c.,	15	
Knife, - - - - -	39	
Cudgels, cane, &c., -	23	
Stones, - - - - -	20	
Cutting, stabbing, and bruising instruments,	35	
Strangulations, - - -	2	
By precipitating and drowning, - - - -	6	
Kicks and blows with the fist, - - - - -	28	
Fire, - - - - -	..	
Unknown, - - - - -	17	

1827.	1828.	1829.	1830.	1831.
234	227	231	205	206
64	60	61	57	88
7	8	7	12	20
40	34	46	44	34
28	31	24	12	21
20	21	21	11	9
40	42	45	46	49
5	2	2	2	4
16	6	1	4	3
12	21	23	17	26
1	..	1	..	..
1	2	..	2	2

# NOWADAYS

*Words taken from Roosh V's "10 Reasons Why Heterosexual Men Should Leave America"*

**Denise Bonetti**

The following describes  
to Eastern Europe, South America, or Southeast Asia.

a long journey

beautiful  
problems  
worship culture  
thirsty  
come from  
and  
iPhones  
personalities  
product  
of  
laws about everything  
good example is Los Angeles  
banning fun a friendly  
call  
means getting  
arrested and going to jail. Foreign  
police and surveillance cameras  
enjoy you getting arrested.  
Take some beers to drink i  
you to get out of trouble. The more  
worry about  
It , harder tha  
search problems Before traveling, Google  
experience a minor meltdown  
(laugh if you want, health  
My  
issues came up abroad in environments  
silly and unrealistic  
sure

live abroad, is travel  
a cliché to find yourself,  
loneliness traveling I learned that improves my social interaction  
home where I was surrounded by something I didn't realize  
traditional human beings  
homosexuals abroad don't care what annoys me  
their hitting on me when I'm alive and well in foreign countries,  
how they appear beautiful  
and strong  
In foreign countries you can share  
a racist. You can Indian girls with  
disagree with liberals  
from Denmark, Iceland,  
and Sweden.

You will pay less for

American cars. Most foreign people  
 run more frequently  
 and do n't contain chemicals  
 GMO a center  
 corporate propaganda  
 is mostly incomplete until  
 made by corporations. in a foreign country,  
 the ads 're  
 in a different language. watching television  
 'll  
 result  
 in  
 a caged lifestyle where cocaine minimalist  
 things positively affect your mood.  
 you buy things because  
 objects bring happiness.  
 You see the world  
 Even if You don't understand most of your beliefs  
 your own world  
 view  
 programmed you  
 to toss out garbage reality  
 and  
 direct observation.

America is not the best country in the world



Images adapted from *Blade Runner Annual* (1982) by Jane Topping.  
Adapted from *Blade Runner* (1982, dir. Ridley Scott) by Archie Goodwin.  
© Marvel Comics International Ltd., a subsidiary of Codence Industries  
Corporation, GRANDREAMS LTD., London, 1982.  
Enhance two twenty four to one seventy six.





















and everything crooked

# TRANSIT #3

DORINE AGUERRE • MILES JOSEPH • LUCIE RACHEL  
JANE TOPPING • JOSIE RAE TURNBULL  
curated by MARCUS JACK

will become straight

# TRANSIT ARTS

is a nomadic programme of artists' film, screened from the back of a van. With narrative film the dominant aesthetic, this episode takes a more transgressive approach: bending, rearranging, and rewriting the record. The screen becomes a palimpsest of ideas and images; stories overlaid and erased; found footage is repurposed; the mise-en-scene dismantled; new realities are constructed; and old ones buried.



## Locations .....



5 Eton Lane  
Glasgow, G12 8NB  
Thursday 17.03.16  
7.00pm - 9.00pm

**CCA:** Centre for Contemporary Arts

350 Sauchiehall Street  
Glasgow, G2 3DJ  
Friday 18.03.16  
7.00pm - 9.00pm



THE GLAD CAFE

1006A Pollokshaws Road  
Glasgow, G41 2HG  
Saturday 19.03.16  
7.00pm - 9.00pm

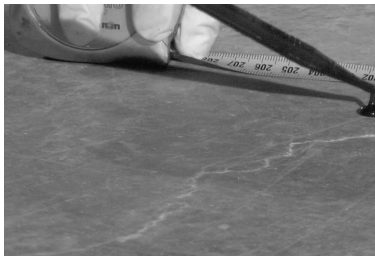
## Featured Films .....



*Remediation* (2010)  
Miles Joseph

UK, 4 mins

*Remediation* considers the moral ambiguity of artists' use of visual sampling and found footage in order to create new works. Using found footage sourced from the internet the film sets out to playfully visualise the recorded audio interviews through visual rhetoric.



*Do Not Cross* (2015)  
Dorine Aguerre

UK, 3 mins

*Do Not Cross* is an experiment in the construction of a mise-en-scene. This video uses the aesthetics associated with investigative drama to question the theatrics and sensationalism of mass media.



*Peter* (2014)  
Jane Topping

UK, 30 mins

*Peter* seeks to re-frame a classic of dystopian cinema, *Blade Runner* (1982), with the intention of positioning the artist within the text and so implying that such radical gestures are not only warranted and necessary, but also implicit in the contemporary viewer's experience of watching film.



*Glaucoma's Moat* (2015)  
Josie Rae Turnbull

UK, 5 mins

*Glaucoma's Moat* is a reworked standard 8mm film found whilst trespassing the site of Campion House, London, a former Jesuit pre-seminary college. The film was digitally transferred without knowledge of its content, intent or authorship; what remains is a baseless narrative created entirely in the viewer's watching.



*After\_001* (2016)  
Miles Joseph

UK, 2 mins

*After\_001* is the first of a series of images showing scenes with no human inhabitants that depict moments either before or after something has occurred. The film plays with time, exploring the cinematic aesthetic, sound-image relationships, and mise-en-scene.



*Mother Father* (2015)  
Lucie Rachel

UK, 12 mins

*Mother Father* is an intimate insight into a relationship constantly challenged by issues regarding gender. Issues that were kept a secret from everyone outside of their relationship, including their daughters. A true story, captured and shared by the youngest daughter of two very brave women.

TRANSIT  
ARTS

GLASGOW  
FILM





**TRANSIT  
ARTS**

